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PRICE FOURPENCE.

A NATIONAL OPERA.

WE have entered the field of discussion, and must maintain our ground. There is plenty of room, without trespassing on our neighbour's estate, or even sitting cross-legged upon his wall. Let us use the space allotted to us, and chalk out a plan for future proceedings.

Since the last fortnight we have been deluged with letters on the subject of English musicians in general, and English Opera in particular. (By English, let it be understood, we mean British; but we dislike the term, which has been applied to all sorts of common places.) From the crowd of suggestions they contain, however, we are unable to select one to the purpose, one that holds out the slightest possibility of accomplishment. We published a communication, in our last number, from the pen of an esteemed contributor, and we must own that we do not entertain any great notion of the scheme he has proposed. Suppose that Mdlle. Jenny Lind, with her usual generosity, consented to appear for a few nights on the English stage, and in English opera, the result would, no doubt, be the accumulation of a considerable sum of money for the treasury of the projected establishment. But *quid postea*?—what next? Where could an attraction be found, of sufficient importance and interest to replace Mdlle. Lind after her departure? We are decidedly adverse to the hot-bed ("star") system, and protest that, unless a national theatre can thrive upon its own claims to public attention, there had better be none at all. We do not by any means object to foreign singers; on the contrary, we should like them to join us—but as permanent members of the establishment, not otherwise. The more talent we can bring together for the executive department the better. The object in founding a national Opera would be, of course, to have the works of native composers brought before the public in a proper style of completeness and general excellence. But the mere weight of Mdlle. Jenny Lind's name, to say nothing of her talent, for a few representations, would produce a reaction that might prove fatal. Even Her Majesty's Theatre, where there are so many great singers, has hardly recovered from the Lind-triumphs of 47, 48, and 49. To recover from triumphs seems an odd expression, though in the present case it is pertinent enough. These triumphs were a fever, and the fever, once subsided, left the pulse of the public so faint and low, that it is only now beginning, in 1851, to regain its moderate and healthy action.

If, however, our correspondent merely intends that Mdlle. Lind should give a series of concerts for the benefit of our musicians, whereby to form the basis of a fund by aid of which

a National Opera might be founded, our objection of course will not hold. But we have another, and an uglier to make. The funds once raised by the charity of a foreigner, the question would arise as to how they should be appropriated, to whom entrusted, and under whose direction expended. Mdlle. Jenny Lind devotes a thousand or two thousand pounds for the purpose of instituting an English Opera. Granted; but who represents the cause of the whole body of musicians? What number of gentlemen could reasonably step forward and say, "We are English Opera—give the money to us?" Or, on the other hand, presuming that half-a-dozen or a dozen professors associate, under the banner and title of "National English Opera," with what pretext can they ask Mdlle. Lind for £1000—which represents her services for two concerts? She would answer them, and with reason, that no such institution existed—that is, no institution acknowledged by the community at large. It is very easy for a handful of professors to call themselves English Opera, and, forgetting they are but individuals, confound themselves with the body-musical. Their application to Mademoiselle Jenny Lind would be little better than asking her to make them a present, which they have no more right to do than any other handful of professors. Indeed, emboldened by the success of the first handful, a second handful might readily come to Mademoiselle Jenny Lind, and ask her for a second £1000, under the same pretext; since the one handful would have quite as much right to dub themselves English Opera as the other. It is unhappily but too well known that our musicians are split into factions—factions so violently opposed to each other that we utterly despair of any scheme of association ever meeting with the approval of the large majority. In any case, however, the notion of twenty or thirty gentlemen going to Mademoiselle Jenny Lind, to entreat her for £1000, is preposterous and untenable; and, as we have hinted, the subsequent appropriation of the money would lead to squabbles that could only end in a general schism, or at best in a state of inaction similar to that at present indulged in by the committee of another and a very different kind of association, for whose specified object Mademoiselle Jenny Lind did absolutely provide something more than that sum, although two years have elapsed and the Mendelssohn Testimonial is as much in embryo as if Mademoiselle Jenny Lind had provided nothing at all. These and other considerations, which, if requisite, we shall advance on a future occasion, induce us to give our unqualified vote against the suggestion of our correspondent, even supposing, which we do not, that it could possibly be carried into effect.

A letter from another correspondent ("Philo-Musica,") inserted in the present number, contains four objections to the scheme of a commonwealth, all of which are, we think, unanswerable. First, no set of professionals would risk the money; second, none could be found sufficiently disinterested to overlook considerations of individual advancement, and act for the general good alone; third, a great commonwealth has been attempted, and failed; fourth, a small one has been attempted, and failed "most lamentably." Let us hasten, however, to say that we had no more idea of a commonwealth than our correspondent. Our proposition, for some twenty musicians to club together and take Drury Lane Theatre, was simply directed to the present year 1851, which, being the epoch of the Great Exhibition for all Nations, we considered to be an opportunity too good to let pass without something being tried. Out of his a plan more definite and likely might have sprung; but we never intended it to apply to a permanent establishment. The idea of petitioning parliament (which "Philo-Musica" advances) appears to us quite as "Utopian" as the Commonwealth which he derides. It is one thing to petition parliament, another thing to have the petition "laid on the table," and a third to have the petition forgotten as soon as it is read; if, indeed, it be read. Besides, need we remind our correspondent, that the National Drama has no such support from Government, and that, consequently, the National Opera has no evident plea to claim it, and certainly no chance whatever to obtain it. Moreover, the feeling of this great nation is, and has ever been, that all speculations should subsist on their own unassisted merits. True, the French have their great theatres "*subventionnés*" by the government, and we are not disposed at present to enter into a discussion as to which is the better system, theirs or ours. It is worth observing, however, that, in spite of its *subvention*, the greatest theatre in Paris, the *Théâtre de la Nation* (Grand Opera) is in a declining state, and but for the operas of a single composer (Meyerbeer—a foreigner), would, in all probability, have ceased to exist ere this.

Our object in the foregoing observations is to call attention to a question of immediate import to our musicians. Now is the time, we think, or never. A reaction is unquestionably going on in the public mind, and if the change cannot benefit, it surely cannot hurt us. In a worse condition the English musicians can hardly be; it is possible they may improve it; but this depends wholly upon their own exertions. They must seize occasion "by the forelock," and though "better late than never" is a maxim not to be despised, it is quite possible to arrive "in time to be too late." Some new phenomenon may come, to occupy the public attention, and then adieu, once more, for years, to poor English Opera!

We have got to the end of our limits, and must "chalk out a plan for future proceedings" another time. Meanwhile our columns are open to those who may be inclined to communicate their notions on subject—bearing always in mind that "brevity is the soul of wit," and that in the height of the Opera season our pages are more than usually crowded.

MORNING POST *versus* LE TRE NOZZE.

From the following *resumé*, in the notice of Signor Alary's new opera, published in the *Morning Post* of yesterday, it would appear that the critic was not, like some of his *confrères*, enthusiastically moved by the genius of the composer:—

"Having been thus far fortunate, Signor Alary may possibly be indifferent to the opinions of musicians, and if so, he will be able to endure with greater fortitude the severity of the sentence we reluctantly pronounce, which is, that his work is wretchedly bad. We possess not the art of killing by inches. We abominate sneers, and prefer *expressing* our opinion, to leaving it to be guessed. In all our experience of music we never sat out an opera more utterly destitute of invention, or more densely crowded with plagiarisms upon the worst masters of the worst school. All the slang of the modern Italian *repertoire* has been pressed into the service, and if the composer occasionally forsakes his pet models, it is to present us with a maimed version of some popular dance tune. The melodies and forms are stale, the harmonies common-place or *outrés*, the instrumentation confused and noisy, and the concerted voicings clumsy and at variance with the true principles of the art. The only merit the work possesses consists in the feeling for theatrical effect, and attention to the peculiarities of certain singers, which has evidently guided Signor Alary in his labour of compilation; and to this, combined with the inimitable performances of the artists to whom it was last night entrusted, its success is entirely to be attributed.

"It is with extreme regret that we pass this heavy censure, but justice now compels us to do violence to our feelings."

This is speaking out, and no mistake. It is not a sneer, but a blow, and, to superficial observers, the "violence" would seem to be done rather to the feelings of Signor Alary than to those of the writer. We have quoted the passage as a specimen of straight-forward criticism, as an expression of opinion, blunt without bile, cruel without coarseness. We fear, however, that it has no chance of being reprinted in the "Opera Box."

IMPROVEMENTS IN PIANOS.

To the Editor of the Musical World.

33, Great Pulteney-street, 7th May, 1851.

SIR,—An article in a morning paper of this day professes to give an account of improvements effected in pianos within the last 30 years. Describing the metal bracing now in universal use, but variously applied, the writer gives the dates, and attributes the merit of the invention, erroneously. You will perhaps, out of justice to native makers, kindly give room for the following statements, which we are prepared to substantiate, 1st, on evidence of living witnesses, and 2dly, of pay-books of the workmen mentioned:—

1st, Steel tension bars were applied by us to the treble of three grand pianos in 1808. Alexander Finlayson, still in our employ, finished these pianos.

2dly, Algernon Black, now dead (son alive in our employ), finished the first grand piano, with four steel tension bars, in 1818. From that time bars became general, but string plates of metal were not used until

3dly, In 1821, *vide* our pay-book, Samuel Hervé, now dead, applied a metal string plate to several of our square pianos. From that time string plates in square pianos became general. They were also partially applied to grand pianos, in conjunction with the tension bars long previously in use; but

4thly, In 1827, We finished many grand pianos with solid metal bars attached to the string plate—James M'Ilwham, still in our employ, being the marker-off.

It is due to Messrs Stoddart to state that they were the first to patent a perfect system of metal bracing for the grand piano. It consisted of hollow metal bars attached to a metal string plate. The inventor, Mr. Allen, is still alive, now a tuner in Mrs. Chappell's employ.

We leave to others to rectify many other inaccuracies in the article.

We remain, Sir, your obedient servants,

JOHN BROADWOOD & SON.

To the Editor of the Musical World.

London, May 8th, 1851.

SIR,—In reply to a letter of Messrs. Broadwood, published in the *Morning Post* of Thursday, I beg permission to send the following statement which I can substantiate.

There is no doubt but that metal bars may have been applied to pianofortes, in some instances, previous to Messrs. Thorn and Allen's patent for compensation tubes, since, otherwise, their patent would have secured to them the sole right of bracing with metal, and would have prevented Messrs. Erard and Broadwood from practising that method of bracing. But a complete system of metal, of nine solid bars, over the strings of the pianoforte has never been applied to a grand pianoforte previous to Erard's new patent action, in 1824. The model which served Messrs. Erard's men to work upon is still in the possession of Messrs. Erard, and may be seen at their warehouses in Great Marlborough-street. It was not until Erard's patent repetition pianofortes met with great success, that Messrs. Broadwood began, so late as 1827 (from their own admission), to manufacture pianos with the solid metal bars over the strings. Before they adopted this, which is the best plan of bracing, they had been, for some time, placing the bracing bars under the sounding board of the instrument, which mode of bracing was not near so effective.

I am, Sir, your obedient servant,

PIERRE ERARD.

HER MAJESTY'S THEATRE.

The *Figlia del Reggimento* on Saturday brought back the vocal enchantress, Sontag, with her Parisian laurels fresh upon her brow. Maria was the part in which during the winter season, Madame Sontag took captive the hearts of all the *habitués* of the Salle Ventadour, and achieved her most signal success. But it was at Her Majesty's Theatre, last year, for the first time, that she first assayed the character of the Daughter of the Regiment, and won for herself a new renown. Let not the Parisians, therefore, plume themselves on having discovered the comic element in Madame Sontag's talent. *A priori*, it could hardly be supposed that the character of Maria would be suited to Madame Sontag's capacities and susceptibilities, considering the parts she assumed when she first came to this country, and those when she returned in 1849—Donna Anna, Zerlina, Countess Almaviva, Susanna, Rosina, Linda, Desdemona, Amina, Semiramide, &c.—which are so entirely different from the enthusiastic *Vivandiere*. Those, however, who remembered Madame Sontag's comic performances in Rosina, Susanna, Norina, &c., were in some measure prepared for her version of Maria, which altogether surpassed expectation. Having performed Maria several times last season at Her Majesty's Theatre, Madame Sontag, with a perfected conception and matured execution, took the audiences of the *Bouffes* by surprise. She could not, under the circumstances,

have selected a part more favourable than Maria for her *rentrée*. No part, moreover, is more fitted to exhibit the spirit and vivacity of her acting and the admirable finish of her vocalization to advantage.

Madame Sontag was received on Saturday evening with a hurricane of applause. It was the general opinion that her voice had gained both in power and quality since last year. The duet with Sergeant Sulpizio, "*Io vidi la luce*," at all events, indicated no falling off. The purity of tone and method, the surprising facility, the delicate fanciful *broderies*, and the never-to-be-forgotten *pianissimos* in the upper register—which we might denominate "*vocal harmonics*"—were as striking as ever. The popular "*Ciascun lo dice*" was, of course, cheered tumultuously. The pleasing duet, "*Da quel istante*," was cleverly sung and acted, both by Madame Sontag and Gardoni, and the *ensemble* "*A confession si ardente convient*," with the oboe accompaniment, was loudly applauded. The *cantabile* in the last scene of the first act (in which Maria bids farewell to her friends), was irresistibly pathetic. The *cadenzas* at the close, tasteful and varied as they were lavishly scattered, were executed with unsurpassable neatness. A general summons at the fall of the curtain, brought on Madame Sontag, with Gardoni and F. Lablache.

The acting of Madame Sontag as the untutored "*Vivandiere*," throughout the whole of the first act, could hardly be beaten for animation, *naïveté*, and a certain air of mingled rusticity and grace, in the absence of which, the character of Maria is not realised on the stage, nor the effects intended by the author produced.

The principal feature in the second act was the song at the piano, "*Sorgeva il di del bosco*," in which Maria breaks off from her lesson to rush into the *refrain* of her favourite "*Rataplan*." As an effort of brilliant and enthusiastic vocalization, it can be compared to nothing but Madame Sontag's own "*Rode's air*"—her own because it is her own.—The *cavatina* in the last act was sung to admiration; the most brilliant and elaborate *floriture* were executed with consummate facility, and the songster was applauded "*to the skies*," and again recalled at the fall of the curtain to be overwhelmed with demonstrations of satisfaction from all parts of the house. We are pleased to add that Madame Sontag was in excellent health and spirits, and was looking as young and handsome as ever. The military costume of the "*Vivandiere*," in the first act became her no less than the attire of the "*grand dame*" in the last, and in both she looked irresistible. The part of Tonio is excellently adapted to Gardoni's graceful and natural style. He acted with more than his usual energy, and sang all the music delightfully. A well-merited and unanimous encore was awarded to him in the *aria* of the first act. F. Lablache is the most spirited and humorous of sergeants. His bluff vigour and off-handed manner are perfectly characteristic of the honest, rough soldier of the 11th regiment of the grand army of Napoleon. *Bref*—Frederick Lablache is decidedly a "*chip of the old block*," and does not sink under the pressure of his weighty name. Madame Solari-Grimaldi played the small part of the Marchioness with effect, and gave the music artistically. The other characters were well filled by Signori Balanchi, Casanova, and Dai Fiori. Between the acts, Carlotta Grisi danced in her own inimitable manner, the *pas de pas*, the *Truandaise*, and had the honor—rare, very rare, for a *danseuse*—of obtaining marks of decided approbation from Her Majesty the Queen, who was present, evidently delighted with the incomparable Esmeralda. This, however, was natural enough. Carlotta is not a mere dancer; she is a poet, and Her Majesty, like her illustrious spouse, Prince Albert, is an excellent judge of poets. A new triumph

was achieved for the most popular of *pas* by Carlotta, who confers a novelty and grace upon every thing she does—even when she does it for the 100th time.

The ballet of *L'Ile des Amours* followed, in which Mdle. Amalia Ferraris danced with more spirit than ever and with more applause than ever. The performance attracted the most brilliant and fashionable audience of the season. Her Majesty and *suite* occupied the Royal Box, and the box next to that of Her Royal Highness the Duchess of Kent, who was also present.

In consequence of Lablache's indisposition, the new opera, *Le Tre Nozze*, was not given on Tuesday, as announced. The *Figlia del Reggimento* was repeated, and Madame Sontag was in as great force as on the Saturday. A large concourse of fashionables again attended.

After the postponement of a week, Alary's new Opera buffa, *Le Tre Nozze*, was brought out on Thursday. The success achieved by the *Tre Nozze* in Paris, the fact that Lablache had a great comic part in it, and a polka, and the performance vocal and histrionic of Madame Sontag, which was pronounced admirable, awakened curiosity and excited interest. Signor Guilo Alary during the past season, produced an oratorio, called *The Redemption*, at Paris; and some ten years previous composed an opera, entitled *Rosimonda*, which was performed in Italy with great success. Alary is therefore, not entirely unknown to fame. We know not from what source the poet has borrowed the materials of his story. The plot is slight, but not simple, as might be gathered from the argument, which our readers may remember to have read in the *Musical World*, some three or four weeks ago, in our Paris Correspondent's letter. (Of which some of our contemporaries have availed themselves with so much spirit and so little acknowledgement). It is enough to state here, that the two first acts are simple enough, and indicate some constructive power in the librettist, Angelo Berrettoni; but the scope and meaning of the last act are not so evident. The reason why Cricca should assume the lawyer's disguise before the Baron, does not appear; nor can we thoroughly appreciate the poet's notion for bringing all the principals into the garden in the dark, unless it were to give the composer an opportunity of imitating Mozart's music in the last scene of the *Nozze di Figaro*, which Signor Alary has generously declined. The piece, nevertheless, runs pleasantly on, and with Lablache as the infatuated old Baron, who endeavours to speak English, and dance the polka with Madame Sontag, is amusing and lively throughout.

Of Signor Alary's music, our Paris correspondent has already spoken at length, in the letter above alluded to, and for the present, we shall forbear from entering into any critical details.

The performance on Thursday was entirely successful. The singers acquitted themselves admirably, the *mise en scene* was beautiful and striking, the dresses rich and appropriate. In addition, Lablache had a most amusing part, which he acted with immense humour, provoking continuous roars of laughter, and Sontag was fitted to perfection in the music of the coquettish Luisa.

Signor Ferranti, who personated Cricca, made a favourable debut. He has a high barytone voice, which is excellently in tune, and his humour, if not unctuous, appears to be unrestrained and natural. Signor Ferranti promises to be a decided acquisition to Mr. Lumley's troupe.

There were two encores: the first being awarded to the trio—"D'avanzarsi un cenno aspetta," in the second act, an inspiration after the manner of Verdi—partly indebted for the repeat to Madame Sontag's sustained shake at the end, so deliciously in tune; and the second to the rondo finale,

written to exhibit Madame Sontag's wonderful facility, and which created a furor. Indeed, Madame Sontag's performance throughout, both histrionic and vocal, was a pendant to Lablache's—an ear-ring. Madam Giuliani, who made her first appearance this season, deserves a strong word of commendation for her performance of Vespina, which was both acted and sung with much animation. On one point, however, we should like to be informed. Vespina is a servant, and, according to our opinions, should be attired as a servant. Madame Giuliani, however, appeared to think otherwise, as she was dressed exactly like Luisa, so that it was by no means easy to distinguish one from the other. As Rosa Dartle says, "Really, though, we should like to be set right:" do waiting-maids in Naples wear silk dresses made low, with short sleeves, and trimmed with lace; and are silk stockings and white satin shoes their customary foot gear?

Gardoni, as the Chevalier, was more graceful than ever in his acting, and more animated in his singing. We should advise him, however, to omit his *aria* in the last act, which is by no means effective, although he does his best to render it so.

After each act, the principals were summoned on, and at the end of the opera a general call was made for the composer, who, after some delay, appeared, led on by Madame Sontag and Lablache, and was received with vociferous cheers.

Between the second and third act of the opera Amalia Ferraris and M. Charles danced a favourite *pas de deux*, which obtained considerable applause.

The performances concluded with a selection from the *Metamorphoses*, in which Carlotta Grisi created the customary enthusiasm.

ROYAL ITALIAN OPERA.

On Saturday *Masaniello* was repeated. Tamberlik, who is rising higher and higher in the estimation of the public, surpassed himself, which is impossible.

On Tuesday, *Roberto il Diavolo* was given. Grisi, Tamberlik, and Formes surpassed themselves. Castellan looked handsomer and sang sweeter than ever, and Stigelli, the new tenor, rose a step higher in public esteem. There was a bad house on Saturday, but we do not envy the subscribers their absence on the occasion; since a more magnificent specimen of acting and singing than Tamberlik's *Masaniello* was probably never witnessed on the Italian boards. On Tuesday, there was a good house, and on Thursday, a great house, for *La Donna del Lago*.

In the anticipation of novelty, perhaps, a more attractive opera could not have been put up than *La Donna del Lago*, which was presented for the first time this season. Although not one of the *chef d'œuvres* of Rossini, this work offers opportunities for a strong cast, powerful ensembles, and a gorgeous *mise en scene*, all of which, it is well known, have been taken advantage of at the Royal Italian Opera. As the music is played in England, however, the opera is scarcely amenable to criticism, so many are the omissions and interpolations. From the second act a song for Uberto, and a trio for Rodrigo, Uberto, and Elena, are abandoned, while a duet and a quartet from *Bianca e Faliero*, one of the least known operas of Rossini, together with a tenor air, composed by Pacini, are substituted. From the first act a duet for Uberto and Elena is omitted, and the *cabaletta* of an air from *Zelmira*, for Rodrigo Dhu (originally composed for the famous tenor, Tacchinardi, father of Madame Persiani), interpolated in the *finale*. Enough, however, remains of genuine melody, brilliant vocal effects, and ingenious concerted music, to render *La Donna del Lago* a highly spirited and pleasing, if not a great opera.

The cast included Grisi (Elena), Angri (Malcolm), Mario (Uberto), and Tamberlik (Rodrigo Dhu), besides a new barytone, or rather *basso giusto*, Signor Bianchi, who made his first appearance in the character of Douglas. Many of the pleasantest opera recollections are associated with Grisi's Elena, a part which, while it taxes the histrionic talents of the great dramatic singer in a very slight degree, is much indebted to the charm of her voice and the attractions of her personal appearance, so peculiarly becoming to the costume. Rossini never invented a more fresh and spontaneous melody than "Oh mattutini albori," and the unaffected simplicity with which it is delivered by Grisi gives it a double claim to admiration. This, and the whole of the first scene at the lake, with Mario (whose Uberto, though, as a piece of acting, it presents no salient features, is delightful throughout, in a vocal point of view), went off with the usual spirit; and the duet "Quai tormenti," was immensely applauded. The appearance of the two great tenors, Mario and Tamberlik, on the same evening and in the same opera excited the same degree of interest as last season. Both were happily in good voice—the influenza having probably departed with the east wind—both sang their very best, and both created the utmost enthusiasm. Tamberlik sang with prodigious fire in the air, "Sorgete e in si bel giorno" (with the *cabaletta* from *Zelmira*), and took the higher notes with extraordinary force and precision. Mario, in the interpolated *cavatina* of Pacini, "Come mai calmar le pene," revelled in the *false* tones with a prodigality only surpassed by the ease and grace with which they were accomplished. The same result awaited both efforts, which were respectively the culminating points of the first and second acts—an unanimous *encore* and an unanimous *recal*. Now that Alboni has taken to "grand opera" and *soprano* parts, Mademoiselle Angri rests without a rival in such characters as Malcolm Grème, the music of which gives full scope to her dashing and energetic style, and to a certain warmth of sentiment which, if occasionally carried to excess, betrays an earnestness that rarely fails to make a lively impression. Of the two airs allotted to Malcolm, which rank among the finest of Rossini's *contralto* songs, we were most pleased with the first, "Elena, oh tu ch'io chiamo," which Mademoiselle Angri delivered with great breadth of expression. In the "Ah si pers" (Act II.) the *largo* was beautifully given, but the final *bravura*, though sung with energy, was wanting in finish. In the grand duet of the second act with Elena (from *Bianca e Faliero*) both Madame Grisi and Mademoiselle Angri distinguished themselves highly, and the *largo*, "Ciel qual destin," was redemanded by the audience, although the *encore* was judiciously declined by the vocalists.

Signor Bianchi, the *debutant*, did not make a great sensation. His manner of singing was heavy, while his deportment on the stage is uneasy. He has nevertheless a good voice, literally a "*basso giusto*," and his intonation is generally correct. Douglas is not a grateful part, and his single air, "Taci, lo voglio," is one of the feeblest inspirations of Rossini. We shall be pleased to judge more favourably of Signor Bianchi, but we were not remarkably impressed with his capabilities on Thursday night.

The choral and concerted pieces (except the fine quartet from *Bianca*, "Cielo il mio labbro," which we have heard go much better) were executed as satisfactorily as ever, under the vigorous direction of Mr. Costa, and the grand *finale* of bards and warriors, the effect of which was enhanced by the spirited acting of Mademoiselle Angri and Signor Tamberlik, created the accustomed effect. We ought to notice the efficient manner in which the music of the small part of Albina was rendered by Mademoiselle Cotti. The early hour at which the

performance terminated (10 minutes to 11 o'clock) caused many persons to suggest that, when short operas like the *Donna del Lago* are given, something in the shape of a *divertissement* would be not only acceptable but desirable. With a favourite and talented *danseuse* in the theatre like Mademoiselle Louise Taglioni, this would be easy enough to accomplish. There was a very full house. Meanwhile the eternal question is, "What has become of *Fidelio*?" Surely the masterpiece is not laid aside for another season, merely because H. R. H. Prince Albert suggested that Madame Viardot should sustain the part of Leonora, vice Madame Castellan. We shall see.

HERR MOLIQUE'S CHAMBER CONCERTS.

(From the Times.)

Herr Molique gave the first of his annual series of chamber concerts on Wednesday night, at the New Beethoven Rooms, and provided his friends, who assembled in large numbers, with an interesting and classical programme. Although this great master has now made London his residence, which cannot but be beneficial to the artists in this country, who have such an example to study and profit by, his public appearances are much too rare. At the Philharmonic Concerts, where, by simple right of pre-eminent talent, Herr Molique should perform every year, he has not yet been heard this season (nor did he appear during the whole of last year); an additional attraction is therefore secured to his own chamber concerts, where the amateurs of the violin and the lovers of sterling music must find equal gratification. Not more a gifted than an industrious musician, Herr Molique never invites his patrons and the public without having something new for their especial entertainment. The prominent feature in Wednesday's programme was a MS. quartet, in B flat, played (for the first time) by the author, assisted by his pupil Herr Schmidt, Mr. Mellon, and Signor Piatti. As well as we could judge from a single hearing, we are inclined to rank this quartet as the most complete and admirable of the chamber compositions of Herr Molique. It does not, like many works of its class, merely shine by the superior excellence of an *adagio* or a *scherzo*, but every movement is new and striking. The *scherzo*, besides its beauty and dramatic colouring, has a novelty of form which cannot fail at once to appeal to the initiated hearer, and which, though an innovation, is vindicated by consistency of plan and unquestionable effect. Instead of making the *trio* a separate movement, Herr Molique has combined it with the *scherzo*, in the most ingenious and happy manner. The slow movement is flowing and melodious throughout, occasionally, by its simplicity, recalling the *adagios* of Haydn. The first *allegro* is a large and energetic piece of writing, and the *finale*, a sparkling *rondo*, full of those contrasts and devices which betray the master and accomplished contrapuntist. The whole composition indeed is such a specimen of musical erudition and felicity of design as, now that Mendelssohn is no more, it is probable no other composer of continental birth could have produced. It was finely executed, and received with enthusiasm. The other compositions of Herr Molique were three new "melodies," for violin and piano, and two songs, "Frülings Lied" and "Liebchens Augen," of which it is enough to say that they are worthy the reputation of their author, whose genius is as agreeably demonstrated in elegant bagatelles as in the higher school of art to which the quartet in B flat belongs.

As an executant Herr Molique maintains the same classical position he enjoys as a composer. His pretensions as a

violinist, however, are too well known to need description. He has long been recognized one of the most perfect masters of the instrument, and as a legitimate model, perhaps, no one could be followed with more advantage. Herr Molique took the first part in Spohr's quartet in A minor (Op. 74), and was assisted by the same artists as in his own work. He also played the three new "melodies" with Mdle. Molique, his daughter, and an "adagio and fugue" of Sebastian Bach, with the same young lady, the pianoforte accompaniment added by Herr Molique himself, who has accomplished this delicate task with equal discretion and talent, emulating, both in skill and in forbearance, the accompaniment which Mendelssohn wrote for the *Chaconne* in C minor, by the great German contrapuntist. This last performance was an extraordinary manifestation of mechanical proficiency, combined with the utmost vigour and fire. Mademoiselle Molique, whose great promise as a pianist we have already noted, displayed her talents to the best advantage in the equally beautiful and difficult sonata of Beethoven (for pianoforte solus) in C sharp minor, familiarly known as the "Moonlight Sonata." Her execution of this remarkable work was distinguished by the purest feeling, and won the hearty applause of the audience. Besides the performances of Herr and Mademoiselle Molique, Mademoiselle Bertha Johannsen and Herr Stigelli sang a variety of German *lieder*, accompanied by Herr Schmidt on the pianoforte, which afforded the highest gratification to the audience. The lady is a *prima donna* from Copenhagen, and possesses a good *soprano* voice and an animated style of singing. In addition to her German songs, Mademoiselle Johannsen introduced one of the Swedish melodies which Jenny Lind made popular in England, and entered into its national character with genuine spirit and feeling. Herr Stigelli is the new tenor who has lately appeared with such success at the Royal Italian Opera. He is one of the best *lied*-singers of his country.

Not the least interesting feature of the concert was a duet for two violoncellos, concocted from the first and second "grand duos" of Bernhard Romberg, and executed by Herr Menter and Signor Piatti. This brought the great German and Italian violoncellists into forced rivalry—in such juxtaposition, indeed, that a comparison of their tone, style, and general method of execution was inevitable. The performance created an unwonted sensation, and it is enough to say that, while Herr Menter (who made his debut the day previous at Mr. Ella's Musical Union) rose in our estimation, Signor Piatti preserved his position as unquestionably the first violoncellist of his time. It was suggested that the "tones" of the two violoncellists might be likened to those of Mario and Tamberlik—Signor Piatti being, of course, the Mario—but we scarcely think this was doing full justice to Tamberlik.

SACRED HARMONIC SOCIETY.

THE finest performance of Mendelssohn's oratorio of *Elijah* we ever heard at Exeter-hall, took place on Friday night, the 2nd instant, under the direction of Mr. Costa, in the presence of an audience that crowded the edifice to the walls. The disposition of the principal vocal parts was unusually strong. Misses Catherine Hayes and Eliza Birch were the first and second sopranos; Misses Dolby and Williams, the contraltos; Mr. Sim Reeves, the tenor; and Herr Formes, the bass. Messrs. Novello, Walker, and Smythson assisted in the double quartet, "For He shall give His angels charge." In the first part, the singing of Miss Hayes was beyond reproach. No-

thing could be more truthful than her expression in the duet between the widow and Elijah, "Give me my son;" the grief so beautifully painted in the music was reflected in the tremulous tones of Miss Hayes's voice, and the appeals of the widow to the prophet in behalf of her dying son were most touching. In the second part, the fine air, "Hear ye, Israel," and the quartet, "Holy, holy," wanted only a little more energy; the rest was admirably rendered. Mr. Sims Reeves gave the two airs of Obadiah with the utmost feeling; his reading was exceedingly pure, and his execution left nothing to be desired. To some of the recitatives he gave a novel and delicate expression, which was perfectly legitimate, and evidently proceeded from a refined appreciation of the text. Herr Formes, who sang the laborious part of Elijah, seems to be making rapid progress with his English. He understands the character of the music thoroughly, and enters with real heart into the great variety of sentiments it illustrates. In the calm resignation, inspired fury, and deep despair of the Prophet, Herr Formes is equally at home, and the three airs, "Lord God of Israel," "Is not his word like a fire?" and "It is enough, O Lord!" which represent these alternate trains of mind, were sung with great fervour and intensity. The recitatives were impressively declaimed, and the emphatic passages delivered with surprising power of voice. Herr Formes, however, will permit us to demur to the alteration of the last note in the air, "For the mountains," where he makes a skip of an octave, for the purpose of showing, what no one doubted, that he has a full-toned lower F of excellent quality. There is nothing to say about Misses Dolby and Williams, but that they were as perfect, as they rarely fail to be, in the music of Mendelssohn; a word of strong encouragement, however, is due to that rising young singer, Miss Eliza Birch, who sang the *soprano* part of the unaccompanied trio, "Lift thine eyes," and the quartet, "O come every one that thirsteth," in the most effective manner possible.

The choruses were executed with great fire, precision, and studied attention to *nuances*, throughout. Indeed, we never remember the members of the Sacred Harmonic Society so entirely "up to the mark." They were, perhaps, anxious to give the foreigners present some idea of what a body of English amateurs, assisted by a few professors, and headed by a competent director, could effect; and it is likely that not many left the hall, after Monday night's performances without a modification of the common prejudice in the mind, of our continental friends, that there is no music to be heard in London except at the Italian Opera. The band was as excellent as the chorus, and, while awarding such warm praise to the general execution, it would be hypercritical to qualify it with the exception that we should have liked "Thanks be to God," and one or two other choruses, a little faster; moreover, we have advanced this suggestion, more than once, already.

It being the first appearance this season of Miss Catherine Hayes, Mr. Sims Reeves, and Herr Formes, a great deal of applause ensued on their appearance in the orchestra, but the admirable regulation of abstaining from such interruptions to the performance was maintained, in the face of some slight attempts to infringe upon it, throughout the oratorio. At the conclusion, the hearty approval of the audience was expressed in a loud burst of applause for Mr. Costa. There will most probably be two more performances of *Elijah*.

MUSICAL UNION.—The gathering of celebrated musical lions at the extra matinée, on Thursday last, was quite remarkable. The veteran, John Cramer, was present, to applaud his countryman Menter, from Munich.

Reviews of Music.

No. 1, "INTRODUCTION AND GRAND VARIATIONS ON THE RUSSIAN NATIONAL HYMN." FOR THE FLUTE, WITH PIANOFORTE ACCOMPANIMENT.—Joseph Richardson.

No. 2, FANTASIA FOR THE FLUTE, ON THE SCOTCH AIRS, "COMING THRO' THE RYE," and "JOCK O' HAZELDEAN".—R. Sidney Pratten.

No. 3, "MOREAU DE CONCERT."—CAPRICCIO FOR THE FLUTE, WITH ACCOMPANIMENT FOR THE PIANOFORTE.—S. Percival. (A. SICCAMA.)

The name of Joseph Richardson, our great little English flautist, is a sufficient guarantee for the merits of No. 1. After an introduction of three pages, the theme, a well known one, is given in unadorned simplicity, on the higher register of the flute, with full harmony for the piano. In bars 1-2 of the bottom line, page 5, the first chord of each bar would be better C—D—F sharp, in the bass, instead of C—E—F sharp, as it is followed by the first inversion of the chord of G. The four variations (all, like the introduction, in the key of G), founded upon the theme, are brilliant and well varied in style; but to play them with effect, demands a mastery of the instrument, if not precisely equal to that possessed by Mr. Richardson himself, at least such as few professors and fewer amateurs can boast of. The piece, in short, must be regarded rather as a study to practise diligently by those who would acquire fluent execution, than as a show piece either for the drawing room or public performance; since, as a study, it can hardly fail to impart agility to the fingers, firmness to the lips, and crispness to the tongue—the three great desiderata of flute mechanism—while if attempted as media of display, before a critical audience, it is ten to one a rash essayist will pay the penalty of his temerity in a "break down," which will be his own fault and not that of Mr. Richardson.

Mr. Pratten comes forward as a legitimate rival to his unrivalled contemporary. His fantasia is, on the whole, a more elaborate and ambitious essay than that just criticised. But then, Mr. Pratten has not been satisfied with one theme as the basis of his variations. In the simple melody, "Coming thro' the Rye," he has constructed four brilliant variations, of which the first, *staccato*, seems to us at once the most difficult, and, as far as effect is concerned, the best. The fourth variation demands rapid articulation, and a long breath, both of which Mr. Pratten is well known to possess. These four variations, and the introduction to the first air, are all in C. The second air, "Jock o' Hazledean," is introduced in the key of F, but being less amenable to the capricious fantasy which regulates the manufacture of variations, Mr. Pratten has abstained from varying it, content with gracefully changing the harmony of its unconscious and unknown composer, and has concluded his piece with a fifth variation, on "Coming thro' the Rye," which is far more difficult than its four predecessors, and more effective in proportion. All those, indeed, who have heard this elaborate and spirited coda, performed in public by its accomplished composer, at M. Jullien's animated concerts, can testify to its exhilarating character. *Brief*—few pieces of this kind are better adapted to astonish, and, while astonishing, to please, the eager flautist.

Mr. Percival, coming in juxta-position with England's two most formidable flautists, is perilously pitched, but having altogether avoided, in his "Capriccio," the variation, has not incurred the risk of a comparison which would have been hazardous with two such competitors. Mr. Percival has sheltered himself in the grove of legitimacy, where classic forms of nymph and dryad hove recumbent. Plainly, Mr. Percival's "Moreau de Concert" consists of a single movement, *Allegro Maestoso*, in E flat, regularly constructed, with themes and episodes developed according to received forms. To the musician, if not to the amateur flautist, Mr. Percival's "Moreau" offers a far greater degree of interest than any piece of the pure variation school can possibly possess; and this interest will be enhanced by the many traits of excellent musicianship with which it abounds, and by certain modes of harmonizing, and certain forms of passages, which betray a leaning on the part of the composer towards the elegant and alluring style of Carl Maria Von Weber, of whom he is clearly and honourably a disciple. At the same time, the amateur flautist must not imagine that the

classical form in which Mr. Percival has moulded his Capriccio excludes those brilliant effects which are calculated to display the lighter attributes of this very popular instrument with various advantage. On the contrary the cadenzas and bravura passages interspersed through the piece are equally captivating, from their graceful *tourneur*, and from their perfect adaptability to the character of the flute. On the whole, we have met with very few *moreaux* for the flute combining more happily an application of the best forms of composition with those *ad captandum* qualities more generally appreciable by the ear popular.

As the above three pieces have all been written for, and played upon, Mr. Siccama's Patent Diatonic Flute, we presume we have to thank Mr. Siccama for contributions of such value to the *repertoire* of the instrument, from the pens of Professors of deserved eminence.

"LA GORLITZA SCHOTTISCHE ORIGINALE."—E. J. WESTROP.
Z. T. Purday.

We are unable to say whether this be founded, more or less strictly than other Gorlitzas—*gas*, which have been recently sent us for review, on the laws which regulate the constitution of that peculiar and important form of harmonious numbers, or whether the addition of the substantive and adjective epithets, "Schottische," and "originale," endow it with extra flavour, (authorised by the qualities they represent being apparent on Mr. Westrop's pages); but, whether that or this, or neither that nor this, or both, the present specimen of the "Gorlitz-ga" is the best that has hitherto fallen under our hands. It is in G, with a trio in C, for the Cornet, and we scarcely know which theme is the prettier, or more sparkling. Besides being well-written, which is always the case with Mr. Westrop's bagatelles, it has the chief essentials to popularity—well-marked rhythm, lively tune, and simplicity. Anybody can play it, and many will play it, or we are greatly mistaken.

No. 1, (Op. 72), "PARTING SONG," BY MENDELSSOHN, TRANSCRIBED FOR THE PIANOFORTE.—Stephen Heller.
No. 2, "CHANT D'AMOUR," Ditto ditto.
No. 3, "CHANT DE FETE," Ditto ditto.
No. 1, (Op. 73), "CHANT DU CHASSEUR," Ditto ditto.
No. 2, "L'ADIEU DU SOLDAT," Ditto ditto.
No. 3, "CHANT DE BERCEAU," Ditto ditto.—Cocks & Co.

The music of M. Stephen Heller, one of the most accomplished of the present race of pianoforte writers, is generally so difficult to execute, that the appearance of some pieces dedicated, like the present set, to the capacity of ordinary performers, must be regarded as a boon to those, whose fingers not being inured to the achievement of impossibilities, are still disposed to eschew the merely trivial and commonplace. In whatever M. Heller composes there is invariably the evidence of acquirement, and the stamp of a graceful and original mind. Of the six pieces above enumerated, three are founded on themes from well known *lieder* of Mendelssohn, and three upon subjects of his own. That we prefer the three in which Mendelssohn has a hand is no discomplement to M. Heller, and were the question put to M. Heller himself, we are much mistaken if he would not acknowledge the same preference.

No. 1, (Op. 72) is based upon the popular "Volklied" in D; one of the boldest and most natural tunes the great German master ever composed. M. Heller first gives it simply, then in full harmony, and finally, after a kind of episode in which the subject appears in the bass, with a graceful counterpoint for the right hand, in a variation of triplets distributed between the two hands, remarkable for novelty and brilliant effect. What we particularly admire in this little piece is the scrupulous fidelity with which M. Heller has preserved the original melody, and the skilful manner in which he has adapted his variations and harmonies to the tone and feeling of Mendelssohn.

No. 2, the "Chant d'Amour," (in G) has, if possible, a still more beautiful theme upon which to exercise the fancy. A lovelier, a more tender, or a more gushing effusion never came from the large heart of that musician who, with one single exception (need we name Mozart?), has apostrophised the passion

of love with more dignity, variety, and abundance of feeling than any known composer. The first two pages are set to perfection; had Mendelssohn himself first composed his beautiful song as a *lied ohne worte*, he could hardly have arranged it more becomingly, or with more genuine simplicity. The last four pages, an *allegro vivace*, in 6-8 time, though exceedingly clever and full of ingenious points of musicianship, are less to our liking, because they depart materially from the character of the original theme, which is not lively, but essentially plaintive and affectionate. Could Mendelssohn be put out of the question, M. Heller's little *morceau*, minus the two first pages (which are Mendelssohn's), might pass for what it is—a charming bagatelle—without criticism.

No. 3, "Chant de Fete" (in A)—one of those delicious spring-songs, or pastorals, with which Mendelssohn has given a musical expression to the dawn of the budding season, when birds begin to sing and brooks to throw off the embraces of the frost, being really a gay and sparkling effusion, lends itself more happily to the lively costume in which M. Heller has attired it. It "runneth, and babbleth," as Sir John Suckling might have said. Though rather more difficult than the two preceding, it is such a fascinating little gem, that no one, who once begins to practise it, is likely to abandon it for want of patience. The principal requisites, however, to play it with effect, are lightness of finger and elasticity of touch; and these, after all, are not so rare among amateur pianists who love good music.

No. 1 of Op. 73, a kind of movement *à la chasse*, is the most difficult of the six pieces, and the most entirely characteristic of M. Heller. It is full of brilliant passages and charming points of harmony, and the spirit is maintained with unabated interest until the last note. As a *morceau* for display this is the one that will probably attract the most favour. Short as it is, it is worthy the attention of any pianist, however advanced, and however refined in his tastes.

No. 2, in C major, is more romantic, as its title, *L'Adieu du Soldat*, would suggest. It is equally characteristic in its way, and is also more difficult than the majority of its fellows. The military accent and spirit have been happily caught.

No. 3, in G, is one of the simplest and prettiest of cradle songs. This tranquil and flowing melody might well accompany the "rocking" of an infant in its mother's arms; and the harmony is quite in keeping. The interruption of the theme (in the last page), by a sort of *ritornella*, has a very new and pleasing effect.

To sum up, we recommend these six little pieces of M. Heller, as better than nine-tenths of the publications with which the presses of our music publishers are teeming.

Dramatic Intelligence.

FRENCH PLAYS.—ST. JAMES'S THEATRE.—During the present week we have had no new pieces, but there has been sufficient variety in the old *repertoire* to keep alive public curiosity, and fill the theatre every evening. Nothing could be more refined and gentlemanly than M. Lafont's acting in the delightful and witty comedy *Le Mari à la Campagne*, which has become one of the especial favourites of all lovers of the French Theatre; and in which M. Regnier keeps the house in a perpetual good humour by the vivacity of his spirits, and the astonishing rapidity of his motions. In the little comedy of *Le Roman d'une heure*, we have to record the debut of Madlle. Faivre, a young lady of commanding presence, and apparently well suited to the part chosen for her first appearance. The character is that of a young widow in high life, who, having been induced to lay a wager with a gentleman that he will not win her heart within four and twenty hours, is defeated by his own gallantry and generosity. Madlle. Faivre seemed at first rather embarrassed, and hesitated in the delivery of her words; but as she advanced, she acquired self-possession, and finally attained sufficient composure to display no small degree of talent and refinement, both in her acting

and general delivery. Alfred de Musset's delightful little proverb, *Il faut qu'une porte soit ouverte ou fermée*, was revived on Wednesday, and admirably played by M. Lafont and Madlle. Judith. We again admired the politeness, the gentlemanlike embarrassment, and courtly ardour of M. Lafont as the Count, and also had occasion to testify to the easy vivacity and brilliant tact with which Madlle. Judith invested the part of the Marquise, and repelled her pertinacious adversary. No enemy could have been more gaily resisted. The principal attraction is however still *Bataille de Dames*, which proves more attractive on every repetition, and which we are confident will become an established favourite. J. de C.—

HAYMARKET.—A new dramatic production from the brilliant and accomplished pen of Douglas Jerrold is always an object of curiosity to the public. Its announcement is read with pleasure—the performance anticipated with eagerness. Douglas Jerrold is one of the first of the living dramatists in this country—not, in our opinion, the first, as a contemporary has avouched—and has been acknowledged such ever since *Black-eyed Susan* and the *Rent Day*, his two most happy and finished works, whatever may be avowed to the contrary, delighted the play-goer of some quarter of a century ago. In his new comedy, the author has departed from the usual division into five acts, and has reduced the number to three. We see no reason why a comedy, or, indeed, a tragedy, should not be written in three acts as well as five. The French dramatists prefer the division into five acts, as it enables them to provide more set *tableaux*—a great desideratum in the machinery of the modern stage. This is also the reason why modern operas have deviated from the old two-act form to four, five, and even six acts. No such motive, certainly, conducted to Mr. Douglas Jerrold's deviation. The tenuity of his story, and the poverty of his incidents, no doubt, necessitated the three-act division. With his usual tact and judgment, the author saw that, to avoid diffuseness, he must circumscribe the dimensions of his plot, and he circumscribed them accordingly. In the new drama we have not the slightest doubt but that the alteration from five to three acts is an improvement.

Mr. Douglas Jerrold's "Original English Comedy," is entitled *Retired From Business*. Were it not that the comic part is mostly broad caricature, the new play might with propriety be called a sentimental comedy. There is a serious underplot, there are real tears, breaking hearts, a farewell for ever, transduction of character, and plenty of misery; but then the lighter business of the piece belongs so evidently to the regions of "Punch," the personages are so suggestive of H. B.'s sketches, and the drollery is so ultra-farical, as to render every attempt at reality abortive, and a violence to belief. The plot is simple enough.

The imaginary village of Pumpkinfield is the scene of the drama.—The period, 1851. Zachary Pennyweight is a retired greengrocer, who, with his wife, has taken up his residence in the imaginary village. Zachary is a good, easy man, but the wife is ambitious of being considered "gentle." She has sent her daughter, Miss Kitty, to France to be educated. The daughter is a girl of romantic turn, and comes back with her heart filled with the image of Paul, a youth, also of a romantic turn, whom she first saw at Boulogne, leaning gracefully on a cannon. The twain fall desperately in love, and are parted without knowing any thing of each other. Paul turns out to be the son of Mr. Puffins, late a Baltic merchant, who has also retired from business, and has come to the said imaginary village. Mr. Creepmouse, late army tailor, is another retired merchant; as is also Jubilee, late pawnbroker. But Creepmouse and Puffins are "Retired Wholesales," and Zachary Pennyweight and Jubilee "Retired

Retails." The "Wholesales" naturally look down upon the "Retails," and cut them. Paul and Miss Kitty now meet, and renew their vows of eternal fidelity: but the parents are averse. The Baltic merchant repudiates the pseudo vender of greens, and Kitty's father and mother look upon Paul as a trifle too young and inexperienced for their daughter. The loves of the juvenile pair constitute the most amusing part of the comedy.

Mrs. Fitzwilliam plays the romantic Paul with great humour and allowable extravagance, and Miss Annie Romer makes pretty folly of the love-stricken Miss Kitty. The pretences and squabbles of the "Wholesales" and "Retails" also furnish forth much merriment.

The serious plot involves the fortunes of Amy, the niece of Captain Gunn, late of the Green Bays, a retired officer on half-pay, and Woodburn, the nephew and heir of Creepmouse, the army tailor. Amy meets Woodburn at a boarding-school, where she had accepted the situation of governess, to spare her uncle the expense of her living. She is driven from the school by ill-treatment, and flies to her uncle for protection. The Captain vows never again to part from her. Creepmouse discovers the attachment of his nephew to Amy, and threatens to disinherit him if he marries her. He also menaces the Captain with a bond, which he holds in *terrorem* over him, unless he interferes to separate Amy from Woodburn. The end is brought about satisfactorily by the services of Lieutenant Tackle, R. N., late of H. M. Brig. Humming Bird, a regular type of the old class of good-natured, good-humoured, sympathising, hearty, and swearing sea officers, to be found in Smollett's novels and the dramas of Morton, O'Keefe, Holcroft, and others. This character, though well drawn, is out of place in a drama designed to represent the manners of 1851. Nothing could be better than Mr. James Wallack's impersonation of the honest and jovial Lieutenant, who swears and blunders, laughs and cries in the same breath, but the used-up allusions to the Union Jack and Britannia were found sadly *rococo*, and did not tell with the audience. Mr. Douglas Jerrold, however, had his antique love for the sea, and his profound knowledge of the virtues and whimsicalities of the British tar to plead in extenuation. Through the mediation of Lieutenant Tackle, who gives up his prize-money to pay off Creepmouse's bond, and by means of Creepmouse himself, who, to use the characteristic words of the author, "was found iron, but left butter," all terminates satisfactorily. Even to Miss Kitty and Paul a hope is held out that after a few years' delay their youthful hearts may be twined together in the bondlets of hymen.

The writing is replete with point and pungency. The good things are without number; the hits hard and heavy, and their effects hilarious. Of genuine wit there is but little in the comedy, but of fun and humour there is more than abundance. The applause was incessant throughout, and all the actors were called for at the end. The author subsequently made his bow from a private box in answer to a general summons.

We have alluded *en passant* to some of the actors. We have said nothing of Mr. Buckstone's Creepmouse, which was nothing short of inimitable. His make up was immense. He had not the best things in the comedy to speak, but he provoked the most laughter. Mr. Webster played Captain Gunn with excellent effect. It was a legitimate bit of acting, and was applauded accordingly. Miss Reynolds was unaffected, unusually so, in Amy, and the characters in general were well supported.

The piece was announced for repetition every evening amid universal applause.

DRURY LANE THEATRE.—Miss P. Horton, who has succeeded from the Haymarket, has made her appearance at this theatre in *Azazel*. Some of the songs from the original opera, arranged for the orchestra by German Reed, are introduced, and are admirably sung by Miss P. Horton, who has made a decided hit in her new character of "a Prodigal."

Mr. Ranger, who some years ago made, with much success, his debut at the Haymarket, as a representative of French characters, reappeared here this week as Sir Peter Teazle, and has been well received. He has a gentlemanly appearance, and a thorough knowledge of stage business.

JERSEY.—(From our own Correspondent.)—On Tuesday evening, our Theatre presented a gay and fashionable appearance, being crammed to the ceiling to witness the performance of our troupe of amateurs, two of whom on the occasion were *debutantes*. The great attraction of the evening was Mr. Douglas Stewart, who undertook the arduous character of Othello. This gentleman already having made a favourable impression in Claude Melnotte last season, much anxiety existed among his friends to see him in one of the great Shakespearian characters, of which last night he proved himself fully capable. Mr. Stewart took the audience by surprise. The house was quite prepared for the striking points in his acting, which gained for him encouraging cheers. The stage bearing of Mr. Douglas is dignified and his action graceful. His features are formed to express the deepest emotion, and his voice is powerful and of good quality. He manages it with admirable skill. A great feature too was the absence of mannerism and of plagiarisms from other actors. The third act was most successful. His bursts of jealous rage were given with energy, unaccompanied by rant. In short, the whole reading of the part was correct. It has rarely been my lot to observe so much promise in so young an actor. Mr. F. Bisson, who made his first appearance on any stage, was the Iago. He read the part correctly and acted with ease and judgment, wholly free from all awkwardness. He gained much applause. Cassio, in the hands of Mr. H. Carter, met with an able and competent representative. This gentleman possesses a decided talent for comedy. The performance ended with the popular farce of *John Dobbs*, the principal character acted by Mr. Douglas Stewart, who thus displayed a singular versatility of talent. He was ably supported by Mr. Poole, manager of the Theatre.—T. E. B.

THE MUSICAL UNION.

The advent of an unusually large number of foreign artists, attracted by the Great Exhibition, has encouraged Mr. Ella to commence a series of extra *matinées*, which will enable many to appear who would otherwise be denied the advantage of playing at the Musical Union. The first of these came off on Tuesday, in Willis's Rooms, and a large number of subscribers attended. The programme was interesting, as the means of introducing to an English audience no less than three first-rate performers—Herr Laub (violin), Herr Menter (violincello) and Herr Pauer (pianoforte). Of Herr Laub we have already spoken, as the substitute for Signor Sivori at the Promenade Concerts of Mr. Alleroff. He introduced the same *Fantasia-Caprice* of Vieuxtemps which he executed previously, and a second hearing gave us no cause to modify the opinion we then advanced. As a solo performer Herr Laub has distinguished qualities, great energy, pure intonation, good *staccato*, perfect octave-playing, &c. His left hand is admirable, but his bow-arm wants variety and distinction; his mechanism is excellent, but his style is deficient in the higher attributes of expression. This was more particularly felt in the quartet of Mozart (No. 1, in G), with which the concert began. Here it cannot fail to be observed that at present Herr Laub is rather a promising than a great violinist.

His sentiment is earnest, but so often misplaced that the existence of real feeling is at times felt to be doubtful. In Mendelssohn's trio in D minor (No. 1), where the pianist may be said to lead the way, Herr Laub appeared to more advantage, and his thorough command of the instrument served him to good purpose. Herr Laub was ably supported in the quartet by M. Deloffre, Mr. Hill, and Herr Menter. Herr Menter is one of the most prodigious executants on the violoncello we have ever listened to. His tone is powerful and rich, wanting perhaps in softness, but telling and effective. His mechanism can hardly be surpassed, and we only regretted that his abilities should have been exercised on so very trivial a composition as the "*Fantasia* on a popular Russian theme," which has positively nothing whatever to recommend it. In the quartet of Mozart, and the trio of Mendelssohn, Herr Menter showed himself perfectly at home in the "classical" school. In short he is really a fine player, and we shall be pleased on a future occasion, to hear him in something more musically interesting than his own *fantasia*.

Herr Pauer is well known at Vienna, both as a pianist and composer for the pianoforte. His reputation has been well-earned. We have seldom heard a more effective reading or a more brilliant execution of Mendelssohn's difficult trio, which taxes the mechanical resources and the mental qualifications of a pianist in an equal degree. Herr Pauer was evidently quite at home in the music of his great compatriot. The passages were played with fire and admirable neatness, and the *cantabiles* delivered with pure and unaffected expression. In certain passages Herr Pauer—aided by an instrument which for richness and equality of tone we never heard surpassed—produced an effect peculiarly grateful, every note, in the softest *pianissimo*, being heard with wonderful distinctness. Herr Pauer made a highly favourable impression, which was by no means weakened, at the end of the concert, when he played *solo*, a somewhat bagatelle composition of Herr Taubert, of Berlin.

Altogether this *matinée* was exceedingly interesting, and the performances would have served very well for one of the regular meetings of the Musical Union. The instrumental music was pleasantly varied by some *lieder* by Schubert, sung by Herr Reichart, from the Imperial Opera at Vienna, in a very chaste and artistic manner. The vocal pieces and the solo of Herr Laub, were accompanied by Herr Eckart in first-rate style.

Foreign.

AMSTERDAM, APRIL.—The ninth concert of Society "*Felix Meritis*," obtained an additional eclat by the appearance of Made. Bertha Johannsen. This much admired vocalist displayed her charming voice and finished execution in a cavatina from *Lucia di Lammermoor*, an air from the *Nozze di Figaro*, and a bravura air by Pacini. The latter was redemanded, and Made. Johannsen gave in lieu thereof a German *Lied*, accompanied by herself on the pianoforte. This lady possesses a flexible soprano of about two octaves in extent. I have heard her sing her national Swedish songs with a fervour and taste that cannot fail to ensure her, every where, a success which her distinguished talent deserves. Herr Van Bree conducted the concert. Three overtures, by Onslow, Beethoven, and Romberg, as well as Spohr's great work, *Die Wiehe der Töne*, were well performed by the band. Herr J. W. Kleine performed a clarinet concerto by Crusell, in a masterly style. The concert gave general satisfaction.

TURIN.—The companies for the ensuing summer season at the Royal theatres are now completed, under the direction of the *impresario*, Giaccone. The National Theatre will open with Verdi's *Attila*.

FLORENCE.—Romani, the composer, has just finished his new opera, *Bacchanali*, which will shortly be produced.

NAPLES.—The companies for the summer season at the two theatres, San Carlo and Fondo, are completed. The names

are as follows:—Soprani—Luigia Bendazzi, Guiseppa Zecchini, Erminia Taglioni; Contralto—Margherita Pozzi; First Tenors—Domenico Labocetta, Gaetano Biondi; First Bass—Francesco Gnone; Buffi—Luzio and Talvetti. This does not look very bright, the only known name being that of Labocetta, who came out at her Majesty's Theatre in London about three years ago; nor does the prospect of new operas by Fioravanti and Aspa help to illuminate the picture. Four new ballets are promised, however, and this is a great point with the Neapolitans.

BERLIN.—A privilege has been granted to M. Paul Taglioni, for a French and Italian Theatre in this city. The Koenigstadt will close on the 1st of July next, never to re-open as a dramatic establishment.

LILLE.—Grisar's new opera buffon, *Bon soir, Monsieur Pantalon*, has been produced here with considerable success.

MARSEILLES.—The brilliant triumphs of Madame Pleyel will form an epoch in the musical annals of this city. Her concerts were crowded, the public were *fon*, and the press in ecstasies. Now she has left us, musical affairs are rather dull, and the *reprise* of Verdi's *Jerusalem* at the theatre—with Madame Sainton as the prima donna, and M.M. Mathieu and Depassio—has not made matters more lively. The Marseillaises cannot be persuaded to admire the music of Maestro Verdi, although a copy of the *France Musicale* is supposed to circulate in the town.

LISBON.—The success of Madame Stoltz goes on constantly increasing; she has played in the *Favorite* and has excited a greater *furor* than even that caused by her Arsace in *Semiramide*.

MADRID.—The representation at the opera previous to Passion Week, was a very brilliant one. The opera was *Linda di Chamouni*, in which Frezzolini and Ronconi surpassed themselves. The French tenor, Masset, also pleased very much. He sang at one of the concerts at the Palace with so much satisfaction to the Queen, that Her Majesty the next day sent him a gold chain. All musical Madrid is in mourning for Alboni, whose *obligato* departure for Paris, to resume her engagement at the Grand Opera, has greatly weakened the resources of the opera here. The absence of Formes is also severely felt, although Ronconi is a host in himself, and Madame Frezzolini greatly admired.

FRANKFORT.—Teresa Milanollo has been playing here with great success. Her last visit was in company with her sister, whose early death was a sad blow to the art. The opening of the theatre after Passion Week was inaugurated with Meyerbeer's *Prophete*, which is here considered the masterpiece of its illustrious composer. *La Juive* has also been performed, which is here considered the best work of Halévy.

PARIS.—The death of Colet, Professor of Harmony at the Conservatoire, at the age of 43, has left a vacancy which M. Auber, the principal, has offered to M. Ambroise Thomas, the most successful of the great composer's imitators. Madame Pleyel has arrived, and there is some hope that the incomparable pianist will give a concert in the *Jardin d'Hiver*. Pischek is in Paris, *en route* for London. It is said that the band of the 9th Dragoons will go to London to play during the Great Exhibition season. The idea originated with M. Sax, upon whose admirable instruments they will doubtless exhibit their proficiency. The new opera of M. Gounod, *Sappho*, whatever may be its merits as a work of art, fails to attract the public. M. Roger's engagement at the opera has been renewed for four years, at a salary of 70,000 francs (an increase of 10,000 on last year) and three months *congé*. Auber and Scribe's new opera, *La Corbeille d'Oranges*, is in rehearsal, and will be

produced in about a fortnight. Roger will play the principal tenor part.

HAMBURG.—Herr Farkar Wolff, from Vienna, gave his concert on Wednesday, the 23rd, which occasion introduced Madame Macfarren for the first time to our public. This lady, besides accompanying the concert-giver in his several songs, sang an English national song, and upon the enthusiastic applause and call for repetition with which this was received, also let us hear the "Zuleika" of Mendelssohn Bartholdy. Madame Macfarren has with this performance fully confirmed the high expectations that were raised of her; her alto voice is one of the deepest and most powerful, and her style inspired with intelligence and enthusiastic feeling. For the availability of her musical talent on the stage, her tall and well-formed figure, and her classically-formed face, brightened by the most beautiful dark eyes, will be of the greatest advantage. Of the distinguished applause with which the audience received her performance, we have already spoken. Herr Wolff has a rare talent in rendering Hungarian songs, and developed, especially in the last of these, consisting of an *adagio* and *allegro*, the astonishing ease and flexibility of his tenor voice. This song has the advantage of possessing a marked national character. Herr Otto Goldschmidt and Herr Joannovitz supported the concert-giver, the former with his performance on the pianoforte, the latter with a concerto on the violin. The attendance was numerous.—*Hamburger Nachrichten*, Friday, April 25th.

CINCINNATI, APRIL 17.—The second concert of Mademoiselle Lind took place last night. Those who had seats began to arrive early, and by the time the concert commenced the National Theatre was thronged with even a brighter array of beauty and fashion, than had tenanted it on Monday evening. Not a seat in the body but was filled, and with one of the most orderly audiences we have seen. Some disturbance arose among the crowd collected in front of the Theatre, but the police were in greater force than on the evening of the first concert, and kept them in tolerable order. The first part of the programme consisted of the overture to *Masaniello*, a duet from *Il Barbiere* of Rossini, by Signors Salvi and Belletti, "Qui la voce," from *I Puritani*, by Mademoiselle Jenny Lind, an aria from *Gli Arabi nelle Gallie*, by Pacini, and the duet on Tyrolean melodies by Mademoiselle Lind and Signor Belletti. The duet from *Il Barbiere* was excellently sung, and the applause would have been greater but for the expectation of the audience to hear Jenny. At last she came forward; a smile broke from her lips and spread over her brow with a beautiful and tranquil light as she bowed to the audience. Then the orchestra commenced and then her lips unclosed and she burst into song. Nothing could have been more exquisite than her vocalism in "Qui la voce." After this came the *Aria* of Pacini, sung by Signor Salvi with great feeling. The Duet which followed composed by Benedict, was a racy, spirit-stirring morsel, which gave us the highest opinion of his merits as a composer. It would, however, be unfair simply to judge him by his duet, as he is the author of three of the most popular English Operas of the present day. These are *La Zingara*, *The Brides of Venice*, and the *Crusaders*, the last of which we understand have become standard works in the English repertoire. However, to return to the Duet—it was sung exquisitely by both singers, and received one of the most enthusiastic tokens of approbation which the audience could possibly have given. The overture to the *Fra Diavolo* of Auber, commenced the second portion of the Concert, succeeded by an *Aria* from Verdi's *I Lombardi*, sung by Belletti; the celebrated Trio for the voice and two flutes, composed expressly for Mademoiselle

Lind in Meyerbeer's *Camp of Silesia*, "Una furtiva lagrima," by Salvi, and finally by Benedict's Ballad, "Take this Lute," and the Herdsman's Song by Jenny Lind. We scarcely know how to express our admiration of the Trio from the *Camp of Silesia*. The flute parts were admirably played by Messrs. Kyle and Siede. As for Mademoiselle Lind, her share in it was perfectly beautiful. Benedict's ballad, a pleasing and genial melody, full of quiet attraction, made a pleasing contrast with the instrumental peculiarities for which the former piece was most remarkable. It was followed by the Echo song, as the Herdsman's song is generally called. We have heard various romantic stories touching the exhibition of ventriloquial powers in this song, and had indeed attended its first delivery with something nearly approaching to curiosity. We have now the satisfaction of announcing to our friends, in spite of all the rumours circulated affirmatively, that Mademoiselle Lind is no ventriloquist. The *Aria* given by Signor Belletti we did not greatly relish, although it is one of the most pleasing efforts of Verdi with which we are acquainted. "Una furtiva lagrima" was the best specimen of Salvi's singing, and in every respect more pleasing than the air of Pacini.

From what we have seen, knowing the prices seats have sold at, and the number of seats in the Theatre, we put the number of seats in the Theatre, we put the amount taken at Jenny Lind's first concert at fifteen thousand, and the second, (last night,) at nineteen thousand dollars!!! Our readers may rest assured that this is very near the mark. Mr. Barnum has decided, as may be seen by the advertisement, to give two more concerts in Cincinnati, besides the one announced for this evening. The auction takes place at ten o'clock this morning in the Theatre.

The Concerts of Jenny Lind have left the public pulse at fever heat. The whole town is alive with excitement. Jenny Lind is the only topic. *Pork and hams are no where*. Such being the state of things, we too gave way to the current, and add such items below, as happen to come in our way.

Jenny Lind is not to sing in Columbus, as was originally intended—the contract for a concert having been abandoned there by mutual consent. The cause of this was probably, the uncertainty of securing an audience sufficiently large to justify the expense. The Jenny Lind company consists of thirty-nine persons, and is made up as follows:—Jenny Lind, her companion (Mdlle Ahmansen); her secretary, Max Hjorteborg; her accountant, her three servants, (two males and one female); Mr. Barnum, daughter, and friend; an orchestra of fifteen persons; Benedict and servant, Salvi, Belletti, Le Grand Smith, treasurer, secretary, two ticket sellers, and five persons employed in various capacities.

Provincial.

EDINBURGH.—The concert in the Queen-street Hall, on Saturday, afforded a treat to the lovers of sweet sounds. The vocalists were two young ladies, and a gentleman (Mr. Crowe), Signor Anelli's pupils, whose efforts reflected credit on themselves, and on the system adopted by their teacher. The ballad "O, charming May," which was encored, was tastefully sung by a young lady, who possesses a sweet mezzo-soprano voice, together with self-possession and an unaffected deportment, which promises much for her future success. She was equally successful in "Be Watchful and Beware," and "O luce di quest' anima." "Il soave e bel contento," and the Brindisi from *Lucrezia Borgia*, were both sung in a creditable manner by another young lady, the first being honoured with an encore, for which she substituted the "Merry Sunshine." Her voice (a *contralto*) is musical, and her management of it evinces talent. Mr. Crowe, in "Bruce's Address," was

warmly encored. Signor Anelli and Mr. Frederic Anelli gave a duet for guitar and pianoforte, which was well performed. Mr. F. Anelli, who conducted the concert, showed much facility of execution in a fantasia from *Norma*, in which he was encored. The concert concluded with the National Anthem, and the company departed highly gratified.

GLASGOW.—The last Philharmonic Concert for this season took place in the Merchants' Hall, on Tuesday Evening week. The Hall was well filled, and the audience brilliant and fashionable. Unfortunately, several of the most efficient amateurs were absent, and the sudden removal of the 21st Regiment disappointed the Society of the assistance of their band, some of whom had been practising their parts for the concert. Although the orchestra was crippled in consequence, the pieces were well performed. The selection was popular and entertaining. Miss Bassano (contralto), Mr. Lawler (basso), conducted the vocal part of the entertainment with great applause. The latter sung "The Wanderer," "My boyhood's home" and "Largo al factotum." Miss Bassano showed the flexibility of her voice in the "Ah qual giorno," and gratified the audience by the national ballad of "Auld Robin Gray," which was exquisitely sung. Mr. Julian Adams, conductor of the concerts, was encored in both his solos on the pianoforte. Of the instrumental pieces, the overture to the *Siege of Corinth* was best performed, and with the selection from *Robert le Diable*, made up for the deficiency in the orchestra, though several solos could not be given with proper effect. The following vocalists have appeared at the Society's concerts this winter:—Miss Birch, Miss Bassano, Mrs. E. B. Harper, the Misses Smith, Herr Muller (baritone), Mr. Gustavus L. Geary (tenor), and Mr. Lawler (bass). The concerts have all gone off with such spirit that there is no abatement in the zeal of amateurs, or patronage of the subscribers. It is confidently hoped, that next winter they will be resumed with more spirit than ever.—(*Glasgow Paper*.)

HALIFAX.—The concert of the Philharmonics, on Tuesday last, was a gratifying evidence of the value of this society in spreading a love of instrumental music. We have rarely heard overtures better performed than those to *King Stephen*, *Yelva*, *Gustavus*, and *Fra Diavolo* on this occasion. The band also accompanied Mrs. Sunderland, under Mr. Frobisher's conduct, in the *scena* from *Der Freischutz*, "Softly sighs." Mrs. Sunderland was in excellent voice, and also gave a ballad by Alexander Lee, and a song by Rodwell, "Oh, charming May," in which she was unanimously encored. Mr. Inkersall's voice told well in his duets with Mrs. Sunderland (Bishop's "I love thee," and Barnett's "Farewell"). Mr. Frobisher's accompaniments on the piano-forte were judiciously subdued. Mr. T. Haddock's second violoncello solo (a fantasia by Schubert) was an excellent performance; but his first solo (a French air with variations) possessed little attraction. Mr. Haddock has a pure style, with a good, but somewhat thin tone. The concert commenced with the first movement in Mozart's *Jupiter* symphony, which was well played and evidently enjoyed by the audience. The Halifax Philharmonic Society, which was originated within the last two years, is composed entirely of working men.

NUNEATON. The annual tea party at the National School Room took place on Thursday, the 24th ult. The decoration of the room spoke well for the taste of the ladies, to whom the Rev. R. C. Savage paid flattering compliments. The room was crowded by a respectable audience. The Rev. R. C. Savage presided, and after indicating the proceedings of the evening, introduced the Rev. W. Owen, of Bilston, who delivered a lecture on the "Law of Labor," showing that labor, by the blessing of God, produces its own reward. The lecture was interspersed with anecdotes of the lives of eminent men who have risen from the humblest ranks of society to wealth and honour, by their own industry and perseverance. The lecture was divided into sections, between which, Mr. Paget of Atherstone, gave the following pieces in an effective style, and displayed a powerful and well cultivated bass voice:—Recit. and Air, "Arm, arm, ye brave," "For behold darkness," "Now Heaven in fullest glory," and Calcott's "Last man," all of which gave the greatest satisfaction. The Rev. Chairman proposed a vote of thanks, which was accorded with great acclamation, to the Rev. Lecturer and Mr. Paget. The evening's proceedings terminate

with the National Anthem. Mr. Fletcher, the organist, presided at the pianoforte with great ability.

SHEFFIELD.—The Misses Smith gave a series of concerts at the Music-Hall, on Monday, Tuesday, and Thursday evenings, which were characterised by excellence and variety. The programme on each occasion contained a selection of English, Italian and Scotch airs, duets, &c. The fair artistes were well supported by Mr. Augustus Braham, who bids fair to sustain the world-wide fame of his father. His voice is rich in tone, extensive in compass, and of great power and depth. In its management Mr. Braham evinces exceeding taste and judgment, and the style in which he gave "The Death of Nelson," was enthusiastically applauded. Verdi's serenade, "O, Summer Night," "My Sister dear," "Death of Abercrombie," "Bay of Biscay," "Flowers of the Forest," &c., compositions the most opposite in their character, were rendered by him with admirable skill and grace. The Misses Smith are well known. In Scotch ballads, particularly, they excel, as those who heard them, with Mr. Braham in the trios, "What'll be King but Charlie," "Caller Herring," and "Weel may the boatie row," must acknowledge that in this style of composition the vocalists are irreproachable. Numerous other English and Italian songs and duets were given each evening. We must not omit to mention the piano accompaniments of Miss Maria Smith.—*Sheffield Times*.

WINDSOR.—The last concert for the season of the Eton Amateur Choral Society was performed at the Town Hall, on Monday week, before a highly respectable audience. The performances, which consisted of a portion of the *Creation*, and a miscellaneous selection for the second part, afforded the utmost gratification. Miss Henderson (a singer new to Windsor), Master Hardy, Mr. Knowles, Mr. S. Smith, Mr. Marriott, and Mr. Whitehouse, were the vocalists. The instrumentalists for the most part were from the Queen's private band. Miss Henderson, the *debutante*, possesses a powerful voice, and sings with taste. Among the miscellaneous pieces a Protestant Hymn, entitled, "Britain's Banner," the music by Dr. G. J. Elvey, performed at this concert for the first time, was warmly applauded, and kindled enthusiasm among the audience, being adapted to the prevailing spirit of the day. It was well rendered both by vocalists and instrumentalists. Dr. G. J. Elvey, was, as usual, the conductor, and Mr. E. Chipp, leader. Before another series of concerts commences there is reason to hope that the heavy pillars with which the Town Hall is encumbered, which act so fatally against the transmission of sound, will be removed, which will be a real boon to the society.—*Bucks Herald*.

Original Correspondence.

NATIONAL ENGLISH OPERA.

(To the Editor of the Musical World.)

SIR,—Your last but one number contained a suggestion relative to the expediency of attempting to establish an English opera upon the basis of a confraternal union; or in other words, upon the joint-stock system. It was my intention last week to have addressed you upon this subject, which I feel to be *peculiarly* interesting, inasmuch as it has engaged much of my professional time and attention of late, together with some of my best energies, and at the cost of something more than a loss of valuable time. But, Mr. Editor, I did not think fit to rush precipitately into the contest, thinking it probable that your number of this week would contain some response from an abler pen than mine.

Finding, Sir, nothing in any way bearing upon the question at issue in your print of this day, I beg the favour of a little space for the following brief remarks, together with the suggestion to which they will lead me in the concluding portion of this letter.

A combination such as that pointed out in the article before alluded to, may appear to the uninitiated exceedingly feasible and greatly desirable, inasmuch as experience has taught that under the system of private management, English opera has become a bye-word and a scorn to the enlightened foreigner, and something worse than a dead letter to the British public, who are *most anxious*

to avenge themselves for the ridicule which a perverse and selfish system has brought down, by supporting to the uttermost any change of operatic management which will afford fair play to the musical profession, and thereby fair play towards the public themselves.

But, Sir, notwithstanding the foregoing desideratum, circumstances have proved that no amelioration of our present disorganised state is to be hoped from the system before hinted at; the reasons are by far too many to record in this letter, but let the following suffice:—

1. A commonwealth of musicians would not succeed, because no twenty "professionals" could be found *hardy* enough to incur so heavy a *monied* responsibility as would be involved in the taking of Drury-Lane Theatre.

2. No body of musicians could be found sufficiently *disinterested* to throw aside the desire for individual advancement for the general good.

3. Because an operatic commonwealth, upon a *grand* scale, has been *attempted*, and *failed*.

4. Because such a thing has been *done* on a small scale, and failed *most lamentably*.

To give further reasons were superfluous. But although an endless variety of causes combine to render impracticable all such Utopian schemes, there does appear, to me at least, one broad, open road, upon which no professional traveller has yet ventured to start, and by which *alone* the desired goal is to be attained. What think you, Mr. Editor, of a petition to Parliament for the establishment of an English opera, somewhat upon the basis of the "Opera Nationale" of France—to be managed or directed by some one individual, who should be compelled to render an *account* of his *stewardship* in such a way as should insure the production of the best music attainable, and the engagement of the best artists?

The space usually allotted to correspondents will not permit or my trespassing much further on your patience, or that of your readers; but should you think fit to give publicity to this letter, I will in two, or at least three, succeeding epistles, give such reasons for adopting the course now projected as will satisfy the professional world of its high utility; and also the public with its extreme importance as regards themselves. At present I will conclude by stating that I have authentic cause for believing that the course I have ventured to propose would by no means be disagreeable in very high quarters, and that so far as my belief goes, the attempt has only to be *made* to be successful.

I have the honour to be,

Sir, your obedient servant,

PHILO-MUSICA.

PRIZE ANTHEMS.

To the Editor of the Musical World.

May 8th, 1851.

SIR,—As the annual general meeting of the London Sacred Harmonic Society took place last Monday week, I would suggest to your correspondent "*A Church Musician*," that he should now repeat his three enquiries respecting the prizes to be given for anthems, which "*The Committee resolved to recommend to the subscribers at their next general meeting*."

In the present stage of the affair, I will only add that if the letter of F. I. S. was intended for anything more than an invasion of the very proper questions put by a "*Church Musician*," it is unfortunate the advocate of the society did not delay his reply until two days later, when he might in your same paper, have acquainted your readers with the result of the suggestions offered to the meeting.

HONEST A.

THE GORLITZA-ÇA.

(To the Editor of the Musical World.)

Cheltenham, May 7th, 1851.

SIR,—As "*One of the Craft*" charges me in the last number of *The Musical World* with not knowing the meaning of a word in my own language, I am obliged to depart, in this instance, from

my general rule of not noticing anonymous correspondents. My letter to you of the 16th April did not refer directly, or indirectly, or had it anything whatever to do with "*international copyright*." My argument is that a composer can sell his copyright of a tune in England whether he was sitting in Regent Street, or the *Boulevard*, when he composed it, although as we all know, too well alas, there is no international copyright. M. Varin disposed of the music of his *Gorlitz* to me, I disposed of it to Messrs. Hale and Son, and I venture to maintain it is as much theirs, by equity, as one of the pianos in their warehouse, but we all know as the law is at present, there is no touching those who daily re-print, under their own names, the compositions of others, with a bar or two altered. I never intended to insinuate there are not other original *Gorlitz*s of excellence, by English composers.

I am, Sir, your obediently,

JAMES BYRN.

Miscellaneous.

MADAME MACFARREN has arrived in London for the season, her appearance at the Stadt-Theatre in Hamburg being postponed until the autumn, in consequence of the present advanced period of the musical season in that city.

HENRY PHILLIPS delivered a lecture on the Music of Various Nations, at the Southwark Literary Institution, last evening.

LABLACHE AT THE EXHIBITION.—Some amusement was created among the visitors who were first in their seats, by watching the perplexity of new comers. The most interest was, however, felt in the wanderings of Lablache, leading a corps of *prime donne* and assistants from the regions of the Haymarket, and helpless, applying to the police for access to the transept. It was not till after half an hour's peregrination that the object of his mission was attained.

DOWTON, the celebrated comedian, died on the 19th ult., at Brighton-terrace, Brixton, in his 88th year.

DEATH OF MRS. WAYLETT.—Mrs. Alexander Lee (formerly Mrs. Waylett) died on Saturday fortnight, after a painful illness of seven years' duration, which obliged her to relinquish the profession. She was one of the sweetest and best of English ballad singers.

DRURY LANE THEATRICAL FUND.—The anniversary festival of the above excellent institution, will take place at Freemason's Hall, on the 28th inst. His Royal Highness the Duke of Cambridge will take the chair, and the music will be under the direction of Mr. Walter Macfarren.

HERR HEKKING, the talented violoncellist, who was so successful last year at the Wednesday and other concerts, has arrived in town for the season.

IGNAZ TEDESCO, the pianist and composer, is shortly expected in London.

MESSRS. VERDAVAINNE AND DE BESNIER.—The second concert of the series announced by these gentlemen, took place last night, too late for us to notice this week. Particulars will be given in our next.

VIEUXTEMPS will arrive in London on the 20th inst., and perform at the Musical Union, on the 27th. This great violinist has given three concerts in Paris with increased success.

MR. E. J. TURNER'S concert, which we announced last week, came off on Tuesday evening at the Hanover Square Rooms, and proved a capital entertainment. The vocalists were, besides Mr. Turner himself, the Misses Dolby, Poole, and Watson, and Mr. Leffler. The instrumentalists comprised Herr Oberthur (harp), M. Camus (flute), and M. Alexandre Billet (pianist.) M. Billet opened the ball with a solo composed by himself. The composition was neat and sparkling—the execution brilliant and finished. The eminent pianist concluded amid loud applause from all parts of the room. Miss Watson appeared next, and sang Kreipl's Lièd, "*When May breezes whisper*." This young lady is a pupil of Mr. Tomlinson. She has a tolerably good soprano voice, and sings with neatness and expression. Her timidity, however, stands greatly in her way, and should be got rid of by singing more frequently in public. Miss Watson's talent should not be sacrificed to a nervous apprehension. Mr. Turner was received with warm and encouraging cheers. He was evidently

frightened, but did not lose entirely his self-possession. He sang Donizetti's charming romanza, "Una furtiva lagrima," from the *Elisir d'Amore*, with English words. Mr. Turner has a tenor voice of admirable quality, and of more than average power. It is a true *tenore robusto*, although the singer sometimes forsakes it for the *false alto*. The middle voice is unusually good and strong, the tone being round, full, and highly agreeable. Mr. Turner possesses the very rare advantage of invariably singing in tune. Notwithstanding his evident nervousness in his first song, and the anxiety he displayed in his subsequent efforts, his intonation was always true. His voice was tried in compositions of Donizetti, Gluck, Weber, E. Loder, &c., varied enough to show of what quality it was formed, and was found equally adapted to all styles. Mr. Turner, however, must not be led to fancy he has nothing to learn. His faults are certainly on the right side, being extravagancies and not deficiencies. He must amend his tendency to ultra-sentiment, by which "bathos" is obtained in place of "pathos." Energy and abandon will come with time, since of these we espy indications. Mr. Turner is a pupil of Mr. Clement White, who has instructed him for the last two or three years. It is highly creditable to Mr. Clement White that Mr. Turner, who knew nothing of singing when he took him in hand, should have made such decided progress in his art, in so short a period. Mr. Clement White has carefully eschewed the too frequent practice with modern professors of dragging out the voice in the upper register, and hence, no doubt, the fine quality of Mr. Turner's middle voice. The "Una furtiva lagrima," was encoored with general applause, and Mr. Turner repeated it with increased effect. His next essay was in Hummel's arduous and somewhat slow song, "When night spreads her shadows around," (*Inkle and Yarico*). This was too high a flight for a novice, nevertheless, Mr. Turner's capabilities were heard to greater advantage than in Donizetti's aria. His upper tones came out stronger and clearer. Mr. Turner next sang with Miss Poole, the English version of "La ci darem," which still further set off his middle voice. He next sang Loder's "Say wilt thou roam with me," after which he gave Gluck's aria, "Che farò," and finished in the trio from *Freyschutz*, "Where, O terror," with Misses Walton and Poole. Mr. Turner achieved a decided success. With study, perseverance, and patience, we have no doubt he will become a welcome acquisition to the Concert-room. Miss Dolby and Miss Poole both sang charmingly. Miss Dolby sang the romanza, "Parmi les fleurs," from the *Huguenots*, Holmes' "Scenes of my childhood," and with Miss Poole, Macfarren's duet, "The Wood-Nymphs." All were delightfully sung, and all loudly applauded, but Mr. Holmes' most sweet ballad provoked an encore, and we were sorry to find Miss Dolby substituting something about children going to sleep. Miss Poole's solos were Mendelssohn's, "The first violet," and Lee's, "The Spirit of Good," both of which were rendered in admirable and unaffected style, especially the first, which was sung to perfection. Mr. Lefler was more at home in "The lads of the village" than in the "Non piu Andrai." The first was a true specimen of the ballad singing of the Dibdin class. Herr Oberthur played two pieces. He is a performer of the legitimate school. His fantasia, on the "Last rose of summer," was brilliant and effective, while the second *moreau*, "Souvenir de Bologne," displayed a quiet and unaffected grace we hear seldom in harpists of modern date. Both compositions have a decided merit. M. Camus exhibited a fine tone on the flute, and brilliant execution. He obtained loud applause in the solo. M. Billet's second performance was Thalberg's "Norma Fantasia," a piece of almost insuperable difficulty, but which was mastered by the great pianist with consummate ease. A volley of cheers followed this feat. M. Billet and Mr. Tomlinson conducted. The concert was highly interesting and satisfactory, and afforded unqualified gratification to all present.

MADAME SCHWAB has announced a concert at the Princess's Rooms on Tuesday evening next, when she will be assisted by a strong array of vocal and instrumental talent. The names of Catherine Hayes, Miss Dolby, Miss Birch, Miss Pyne, and others, make the programme look unusually strong. Madame Schwab will play a duet with Mr. Willy, and will assist in a *septuor* of Hummel's. For particulars see advertisement sheet.

VAUXHALL.—This Royal property has opened under the most favourable auspices. The Bal Masqué, given on the night of the inauguration of the Great Exhibition, was attended by a numerous company, who kept up the fun of the evening for many hours, with indefatigable industry. The regular season began last Friday week. Mr. Wardle, the enterprising lessee, has left nothing undone to attract the public, who already numerous patronize him. Mr. Benjamin Barnett superintends the whole of the arrangements, in his usual gentlemanly and business-like manner.

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—*Musical World*, Feb. 8th.

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HER MAJESTY'S THEATRE. DON GIOVANNI.

GRAND EXTRA NIGHT.

IT is respectfully announced that a Grand Extra Night will take place ON THURSDAY NEXT, MAY 13, 1851, when will be presented (for the first time this season), Mozart's chef d'œuvre, entitled

DON GIOVANNI.

With the following powerful Cast:—

Don Giovanni	Signor COLETTI.
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Masetto	Signor F. LABLACHE.
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Applications for Boxes, Stalls, and Tickets, to be made at the Box-office of the Theatre. Doors open at Seven, the Opera to commence at Half-past Seven o'clock.

SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, Mr. COSTA.—FRIDAY, May 16, will be repeated, Mendelssohn's ELIJAH. Vocalists—Miss Catherine Hayes, Miss E. Birch, Miss Dolby, Miss M. Williams; Mr. Sims Reeves, Mr. Novello, and Herr Formes. The orchestra, the most extensive available in Exeter Hall, will consist of (including 16 double basses) nearly 700 performers. Tickets, 3s.; reserved, 5s.; central area, numbered seats, 10s. 6d. each; at the Society's office, 6, in Exeter-hall; or of Mr. Bowley, 53, Charing-cross.

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MADAME SCHWAB'S Evening Concert, Tuesday, May 13th—Miss Catherine Hayes, Miss Birch, Miss Dolby, Miss E. Birch, Miss M. Williams, Miss Messent, Miss Pyne, Madame F. Lablache; Herr Mengis, Mr. Whitworth, Herr Stockhausen, Mr. Herbert, Mr. Frank Bodin, Herr Reichard. Piano-forte, Madame Schwab; Violin, Mr. Willy; Flute, Signor Bricealdi; Harp, Herr Oberthür; Cornet-a-Piston, Herr König. Conductor, Mr. Lavenu. Tickets, 5s. Reserved Seats, 7s. 6d., Family Tickets for Three, 10s. 6d. Tickets of Madame Schwab, 31, Milton Street, Dorset Square.

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GRAND EVENING CONCERT will take place at the HANOVER SQUARE ROOMS on MONDAY, JUNE 2nd. Full particulars at Cramer, Beale, and Co.'s, 201, Regent-street, and 67, Conduit-street.

MUSICAL UNION.

TUESDAY, MAY 13th, half-past 3:—Quartet, in F, No. 82; Haydn; Quartet, in G, No. 2, Beethoven; Grand Trio, B flat, Beethoven; Artists—Sivori, Deloffre, Hill, and Piatti. Piano-forte—C. Hallé. None but Honorary Members admitted free to this Meeting; one hundred invitations will be issued for the next EXTRA MATINEE, May 20th, to foreign and native Professors. J. ELLA.

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ESTABLISHED 1839, for the Relief of its Distressed Members. Patroness—Her Most Gracious Majesty the Queen. ON WEDNESDAY EVENING, JUNE 11th, 1851, at the HANOVER SQUARE ROOMS, will be performed, for the benefit of this institution, A GRAND CONCERT OF VOCAL AND INSTRUMENTAL MUSIC. Leader—Mr. H. G. Blagrove. Conductors—Mr. W. Sterndale Bennett and Mr. Lindsay Sloper. An Honorary Subscriber of One Guinea annually, or Ten Guineas at One Payment (which shall be considered a Life Subscription), will be entitled to Two Tickets of admission, or one for a reserved seat, to every Benefit Concert given by the Society. Donations and Subscriptions will be thankfully received, and Tickets delivered, by the Secretary, Mr. J. W. Holland, 13, Macclesfield Street, Soho; and at all the principal Music-sellers.

MISS CATHERINE HAYES

BEGS to announce that her GRAND MORNING CONCERT will take place on MONDAY, the 19th MAY, at the HANOVER SQUARE ROOMS. The most distinguished vocal talent, also Herr Ernst, Signor Bottesini, and other great Instrumentalists are engaged. The Orchestra, selected from the Italian Operas and Philharmonic Concerts, will perform a new Overture by E. Silas, &c. Tickets and Stalls at Cramer, Beale, and Co.'s, 201, Regent-street, and all the principal Music Warehouses.

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SECOND ACT OF ROBERTO IL DIAVOLO.

GRISI, CASTELLAN, ANGRI, FORMES, BIANCHI, STIGELLI, TAMBERLIK, And MARIO.

THE DIRECTORS have the honor to announce that on TUESDAY NEXT, May 13, a Grand Combined Entertainment will be given, commencing with, for the first time this season, Rossini's favorite Opera,

LA DONNA DEL LAGO.

Elena, Madame Castellan (her first appearance in that character); Albina, Madlle. Cotti; Malcolm Graeme, Madlle. Angri; Douglas, Signor Bianchi; Serano, Signor Soldi; Rodrigo Dhu, Signor Tamberlik; and Giacomo V., Signor Mario.

To conclude with the SECOND ACT of Meyerbeer's Grand Romantic Opera's

ROBERTO IL DIAVOLO.

embracing the duett by Signor Stigelli and Herr Formes, the duett by Herr Formes and Madame Grisi, the duett by Signor Tamberlik and Herr Formes, the grand Trio by Madame Grisi, Herr Formes, and Signor Tamberlik, and the celebrated scene of the Nuns by Madlle. Louise Tagliani, and the Corps de Ballet in the grand cloister scene.

EXTRA NIGHT.

On THURSDAY NEXT, May 15, will be performed, for the fourth time this season, Meyerbeer's Grand Opera,

LES HUGUENOTS.

Composer, Director of the Music, and Conductor,—MR. COSTA.

COMMENCE AT EIGHT O'CLOCK.

Boxes, Stalls, and Tickets to be had at the Box Office of the Theatre, and of the principal Music-sellers and Librarians.

HERR CHARLES OBERTHÜR,

Harpist to Her Royal Highness the Duchess of Nassau,

HAS the honor to announce that his CONCERT will take place at the NEW BEETHOVEN ROOMS, on TUESDAY EVENING, MAY 20th. Vocalists—Madlle. Bertha Johansen, Madlle. F. Rummel, and Herr Mengis. Instrumentalists—Herr Menter, Herr Pauer, and Herr Alexandre Rancheraye. Tickets 10s. 6d., to be had at Wessel and Co.'s, 229, Regent-street; Boosey and Co., Holles-street, &c.; and of Herr Oberthür, 87, Milton-street, Dorset-square.

MR. AGUILAR

RESPECTFULLY announces that his Annual Concert will take place at the Hanover Square Rooms on Wednesday evening, May 28th, 1851. Vocalists—Miss Birch, Miss Dolby, Miss Messent, Madlle. Graumann, Herr Stigelli, Signor Marchesi, and Herr Formes. Violin, Herr Ernst; Contrabasso, Signor Bottesini; Piano-forte, Mr. Aguilar. The Orchestra, selected from the Royal Italian Opera, will be complete in every department. Leader, Mr. Willy; Conductors, Messrs. Anschütz and Schimon. Among other pieces, will be performed for the first time in England, Mr. Aguilar's Symphony in E minor.

Tickets seven shillings each, Reserved Seats, half a guinea. To be procured at Messrs. Cramer, Beale and Co., 201, Regent Street; Messrs. Wessel and Co., 229, Regent Street, corner of Hanover Street; and at the residence of Mr. Aguilar, No. 68, Upper Norton Street, Portland Road.

SIGNOR BOTTESINI,

MUSICAL DIRECTOR OF THE ROYAL ITALIAN OPERA AT HAVANA, BEGS to apprise the Musical Profession and the Public that he will arrive in London at the beginning of May, and remain during the entire Season.

Letters and applications for engagements to be addressed to Sig. BOTTESINI, Wessel and Co., 229, Regent Street.

TO THE MUSICAL PROFESSION.

MR. FREDERICK WRIGHT begs to inform the Members of the Musical Profession that he continues to manage Concerts, Musical Entertainments, and Lectures, in Brighton. Madlle. Jenny Lind, Madame Malibran, Miss Adelaide Kemble, M. Thalberg, Herr Ernst, Mr. John Parry, Mr. Albert Smith, and the late Mr. John Wilson visited Brighton under Mr. Frederick Wright's superintendence.

N.B.—An experienced Piano-forte Tuner wanted.

Address—Mr. Frederick Wright, Royal Colonnade Music Mart, Brighton.

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BY Royal Letters Patent.—Amateurs may hear this instrument played by Mr. PRATTEN (first flute), at the Royal Italian Opera; by Mr. RICHARDSON, at Crosby Hall, on the 12th, and at the Princesses Concert Rooms, on the 23rd inst.

N.B. Specimens of this flute may be seen at the Great Exhibition, Class X, No. 535. Manufactory, 135, Fleet Street. A. Siccamo, Patentee.

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